CPS-201

CASIO PIANO SOUND

ELECTRONIC MUSICAL INSTRUMENT
INSTRUMENTO MUSICAL ELECTRONICO

OPERATION MANUAL ——— 1
MANUAL DE OPERACION ——— 23

英西

CASIO CPS-201

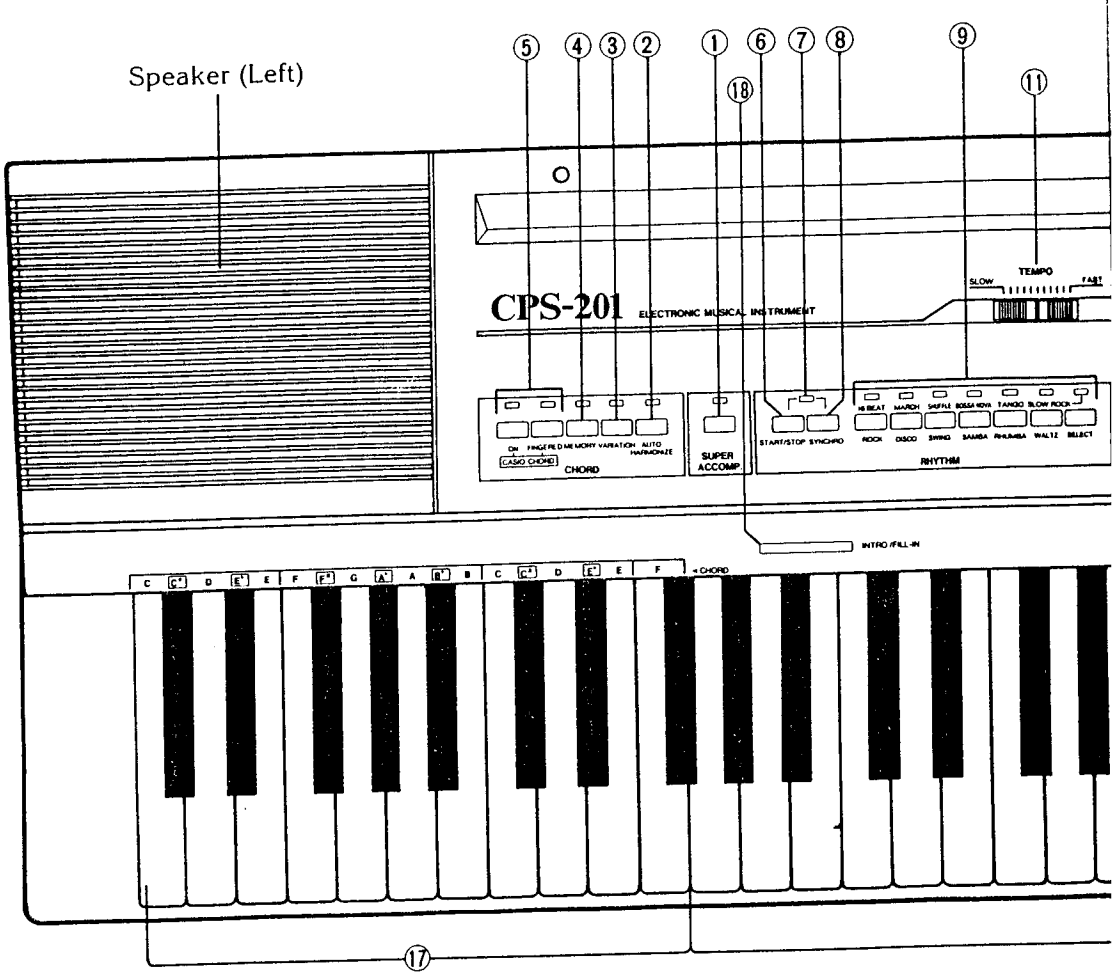
ELECTRONIC MUSICAL INSTRUMENT

Congratulations upon your selection of a Casiotone CPS-201. The CPS-201 is a state-of-the-art musical instrument which incorporates the latest electronics technology to make its operation as easy as possible. Exceptional sound quality backed up by a host of sophisticated features and functions makes the CPS-201 a joy to play for everyone.
In order to enjoy the features and functions of the CPS-201 to their fullest, be sure to carefully read this manual and follow the instructions contained herein.

Contents

1. General Guide	3
2. External Connections	5
3. Tones	6
4. Effects	8
5. Auto-rhythm	9
6. Auto-accompaniment	11
7. Super Accomp Function	15
8. Troubleshooting	18
9. Care of Your Unit	19
10. Specifications	20

1 General Guide



① Super accomp button
Causes automatic changes in accompaniment to correspond with keyboard play.

② Auto harmonize button
Causes auto-accompaniment chords to play in harmony with the melody line.

③ Variation button
Switches between one of two pattern variations available for each auto-rhythm.

④ Memory button
Allows temporary storage of single auto-accompaniment chords.

⑤ Casio Chord selectors
Control the status of auto-accompaniment.

OFF ..... Cancels auto-accompaniment.

FINGERED ..... Auto-accompaniment using chords.

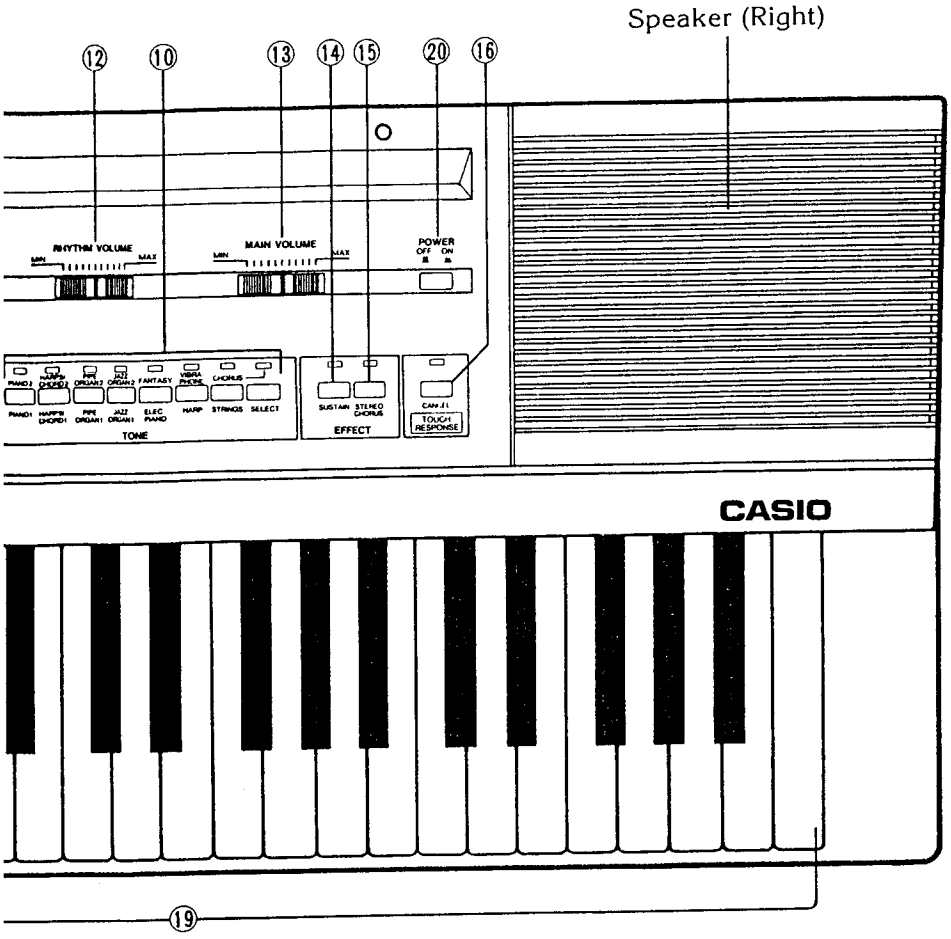
ONE FINGER ..... Auto-accompaniment using Casio Chord system.

⑥ Start/stop button
Starts and stops auto-rhythm play.

⑦ Tempo indicator
Blinks red on the first beat of a measure and green on each successive beat.

⑧ Synchro button
Used to start auto-rhythm play when a key on the accompaniment keyboard is pressed.

⑨ Rhythm selectors
Used to select rhythm used for accompaniment.



⑩ Tone selectors
Used to select melody tone.

⑪ Tempo control
Used to adjust the speed (tempo) of auto-rhythm.

⑫ Rhythm volume
Controls the volume of auto-rhythm.

⑬ Main volume
Controls overall volume.

⑭ Sustain button
Causes notes to be temporarily held even when keyboard key is released.

⑮ Stereo chorus button
Causes sound to move between the speakers for enhanced stereo separation effect.

⑯ Response cancel button
Cancels TOUCH RESPONSE.

⑰ Accompaniment keyboard
Used during auto-accompaniment for chord play.

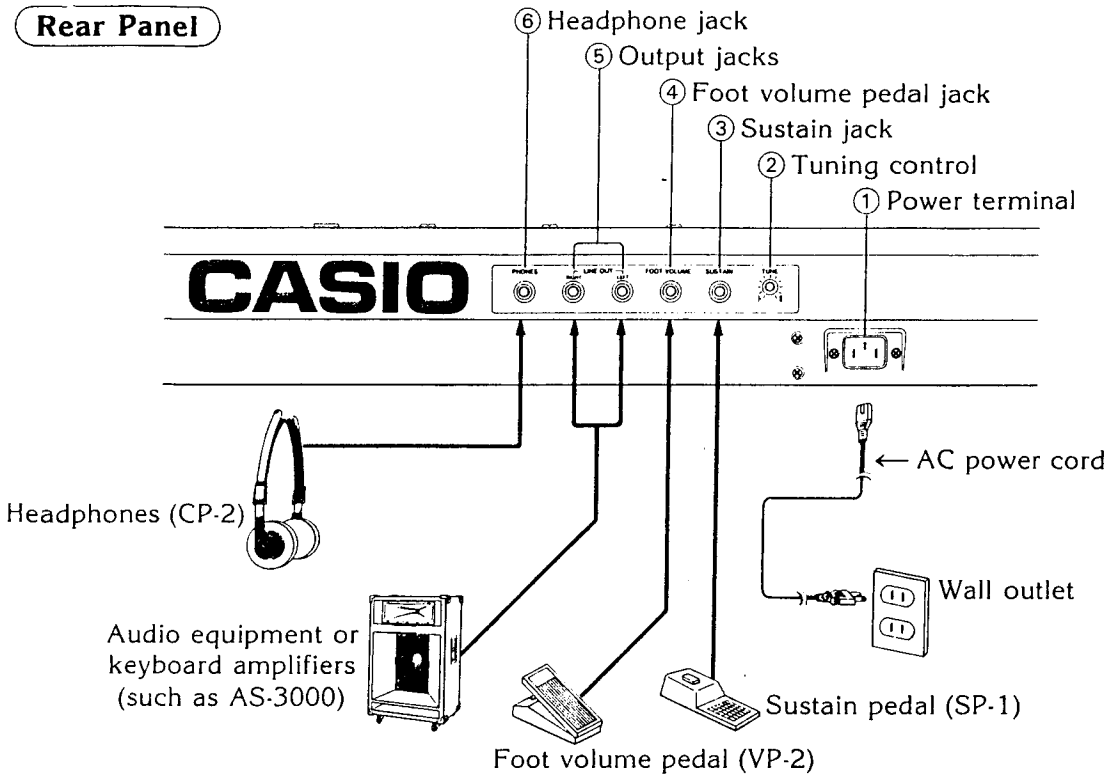
⑱ Intro/fill-in button
Provides a 2-measure intro at the beginning of a piece or a percussive fill-in during play.

⑲ Melody keyboard
Used during auto-accompaniment for melody play.

⑳ Power switch
Turns unit ON and OFF.

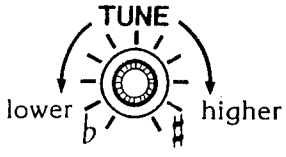
2 External Connections

Rear Panel



①AC (power terminal)
For connection of the accessory AC power cord.

②TUNE (Tuning control)
Adjusts the pitch of the entire keyboard within a quarter tone (± 50 cents), making it possible to tune the keyboard to other instruments.



③SUSTAIN (Sustain jack)
For connection of the optional sustain pedal (SP-1) for control of the sustain effect. Connection of a sustain pedal gives the pedal priority over manual settings.

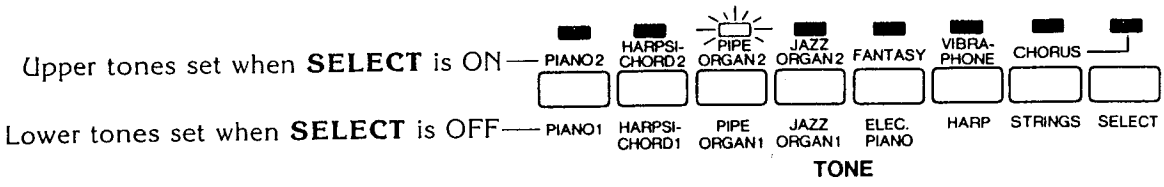
④FOOT VOLUME (Foot volume pedal jack)
For connection of the optional foot volume pedal (VP-2) for foot control of the overall volume level.

⑤LINE OUT (Output jacks)
For connection to keyboard amplifiers, external speakers, audio equipment, etc.

⑥PHONES (Headphone jack)
For connection of optional headphones (CP-2). Output from the speakers is automatically cut when headphones are connected.

3 Tones

Tones are set by pressing one of the 7 TONE selectors. Each selector is marked with two tone names, one above the selector and one below. The tones noted above the selectors can be set when the **SELECT** button is ON.
When it is OFF, the tones noted below the selectors can be set. An indicator will light above the selector of the tone set. **PIANO 1** is automatically set when the power of the keyboard is turned ON.



* The pitch range of the keyboard and vibrato applied to each of the 14 preset tones will differ in order to bring out the characteristic timbre of the set tone.

• Tone table

NO.	TONE NAME	Pitch Range*	Touch Response**	Stereo Chorus***
1	PIANO 1	A	○	
2	HARPSICHORD 1	B	○	
3	PIPE ORGAN 1	B		
4	JAZZ ORGAN 1	B	○	
5	ELEC. PIANO	A	○	○
6	HARP	A	○	
7	STRINGS	A	○	○
8	PIANO 2	A	○	
9	HARPSICHORD 2	A	○	
10	PIPE ORGAN 2	A		
11	JAZZ ORGAN 2	B		○
12	FANTASY	A	○	
13	VIBRAPHONE	A	○	
14	CHORUS	A	○	○

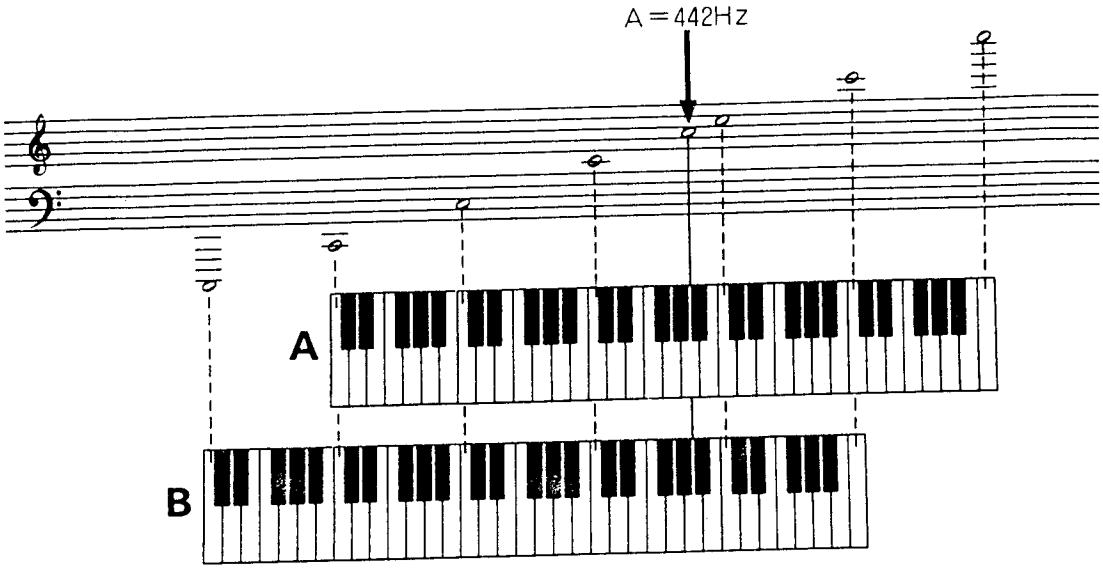
<Using the tone table>

*** Pitch range**
The letters A and B indicate the pitch shown on the PITCH CHART on page 7. Each letter indicates the perceived pitch range.

****Touch Response**
○ ..... Touch response applied.

*****Stereo Chorus**
○ ..... Automatically turned ON.

- **Pitch range chart**

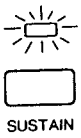


4 Effects

The CPS-201 features built-in STEREO CHORUS and SUSTAIN effects.

(1) SUSTAIN (Sustain effect)

The SUSTAIN effect causes the notes played to be held (sustained) even after the keys of the keyboard are released.



★ The SUSTAIN effect cannot be applied to the FANTASY tone because FANTASY itself is produced using a long sustain.

★ Sustain applied using the optional sustain pedal (SP-1) takes priority over the **SUSTAIN** button.

(2) STEREO CHORUS (Stereo chorus effect)

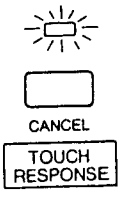
This effect causes sound to move between the two speakers for greatly enhanced stereo effect.

NOTE

* Changing the selected tone does not effect the SUSTAIN button setting.
* Changing the selected tone changes the STEREO CHORUS setting in accordance with the initialized setting for each particular tone (see page 6).

(3) RESPONSE CANCEL FUNCTION

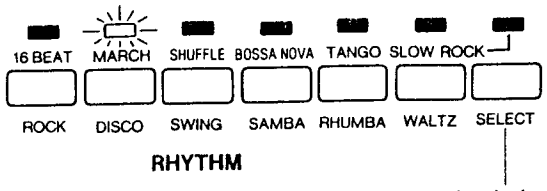
The TOUCH RESPONSE function of the CPS-201 automatically controls the volume of the tones produced according to the strength with which the keys of the keyboard are pressed. This function can, however, be canceled when desired using the RESPONSE CANCEL function for a fixed volume no matter how hard keys are pressed.



RESPONSE CANCEL operational when lit

5 Auto-rhythm

The CPS-201 provides a total of 12 auto-rhythms, all available at the touch of a selector. An indicator will light above the auto-rhythm set. **ROCK** is automatically set when the power of the unit is turned ON.



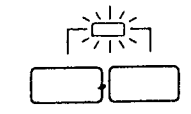
The auto-rhythms marked above the selectors can be set when the **SELECT** indicator is ON. In the sample shown here, **MARCH** is set when **SELECT** is ON.

• RHYTHM START/STOP

①Select a rhythm by pressing corresponding rhythm selector.

②The set rhythm will begin to play when the **START/STOP** button is pressed.

- The tempo indicator will flash red on the first beat of each measure, and green on the second through fourth (second and third for waltz).
- Press the **START/STOP** button again to terminate auto-rhythm play.



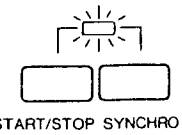
• SYNCHRO START

The SYNCHRO START function causes the rhythm to begin as soon as a key on the accompaniment keyboard is pressed.

①Select a rhythm by pressing the corresponding rhythm selector.

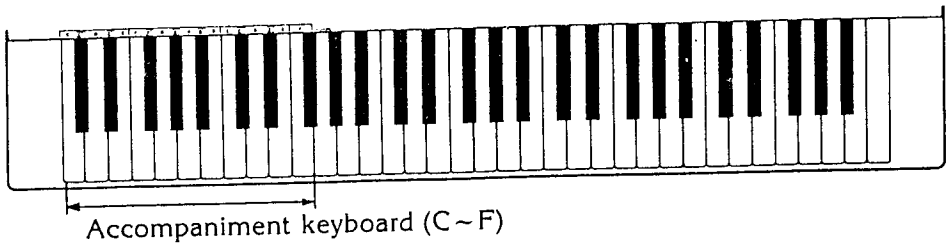
②Press the **SYNCHRO** button to enter the synchro start standby mode.

- The tempo indicator will flash green to indicate the standby mode.



* Pressing the **SYNCHRO** button again cancels the SYNCHRO START standby mode.

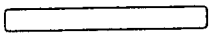
③Rhythm play will start when any key on the accompaniment keyboard is pressed.



• INTRO/FILL-IN

①Intro

Pressing the **INTRO/FILL-IN** button when rhythm is not being played begins auto-rhythm after a 2-measure intro pattern.



②Fill-in

Pressing the **INTRO/FILL-IN** button while auto-rhythm is being played causes a percussive fill-in. Holding down the button inserts a fill-in that will continue to the end of the current measure.

• BREAK

A break pattern can be used between songs to give the effect of a continuing performance.

①Press the **SYNCHRO** button while rhythm is sounding to enter the break pattern.

②Rhythm returns to the auto-rhythm pattern whenever any key on the accompaniment keyboard is pressed. Time the start of the next song by timing with the tempo indicator.

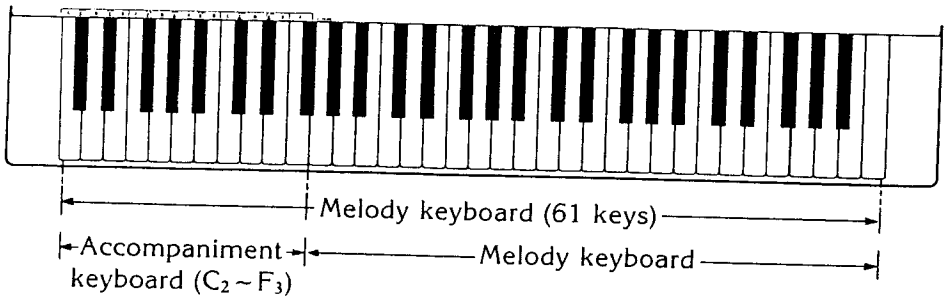
- Pressing the **INTRO/FILL-IN** button while in the SYNCHRO START standby mode also enters the break pattern.
- Pressing the **SYNCHRO** button while in the break pattern enters the SYNCHRO START standby mode.
- Pressing the **INTRO/FILL-IN** button while in the break pattern starts auto-rhythm after inserting a percussive fill-in.
- Pressing the **START/STOP** button while in the break pattern stops rhythm play.

6 Auto-accompaniment

The auto-accompaniment function of the CPS-201 provides two methods for playing chords. One requires the play of three or more notes at the same time as with any keyboard musical instrument. The other is a much easier method known as the "one-finger method" made possible by the Casio Chord system.

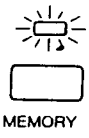
• Accompaniment keyboard

Selecting either one-finger or fingered play causes the lower 1.5 octaves (left end) of the keyboard to act as an accompaniment keyboard. The remaining keys of the keyboard are used for 4-note polyphonic melody play.



• Memory

When the indicator above the **MEMORY** button is ON, chords played on the auto-accompaniment keyboard are temporarily stored in memory. In this case, the chord stored in memory continues to sound after the key is released, and is held until a key on the accompaniment keyboard is pressed again.



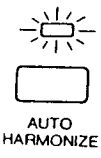
• Variation

Each of the auto-accompaniment rhythm patterns has two possible variations which are selected using the **VARIATION** key.

* The "variation" here is different from the "variation pattern" available with the SUPER ACCOMP function. This "variation" is defined as a switching between basic patterns using button operation.

• Auto harmonize

When the indicator above the **AUTO HARMONIZE** button is ON, using the accompaniment keyboard and playing melody causes the tones which make up the chords played to harmonize with the melody notes.



• Accompaniment tones

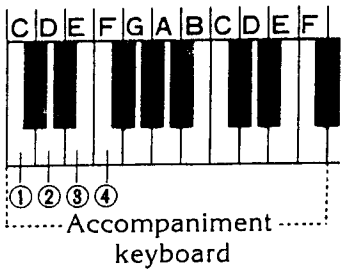
The bass and chord tones which make up the auto-accompaniment are the same as that currently selected for the melody line.

* The accompaniment patterns differ according to the tone selected.

[1] One-finger auto-accompaniment

Casio Chord system

The Casio Chord system has been developed to facilitate the play of four main types of chords. Pressing one of the accompaniment keyboard keys produces the major chord corresponding to that note. Adding any key to the right (two keys at the same time) results in a minor chord. Pressing one more key to the right (three keys in all) produces a seventh chord, and pressing a fourth key (four keys in all) results in a minor seventh chord.



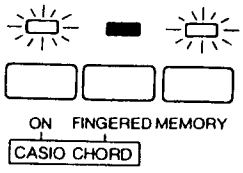
(Example)

C (C major) — Press ①.
Cm (C minor) — Press ① and ② togethter.
C7 (C seventh) — Press ①, ②, and ③ together.
Cm7 (C minor seventh) — Press ①, ②, ③, and ④ together.

* Not only keys marked ②, ③, and ④ here, but any black or white keys can be pressed as long as they are to the right of ①.

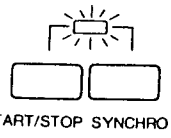
6. Auto-accompaniment

①Press the Casio Chord button so that the indicator above the button lights.

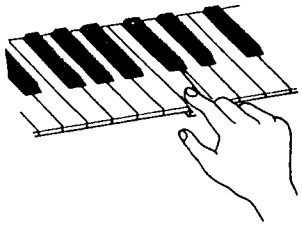


②Select one of the auto-rhythms.

- The SYNCHRO START function can also be used.



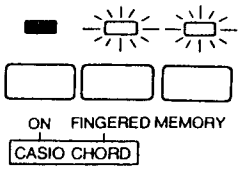
③Press any key on the accompaniment keyboard and the corresponding accompaniment (bass, chord, rhythm) will be played automatically.



- Use the MAIN VOLUME control to adjust accompaniment volume as well as melody volume.
- Use the TEMPO control to adjust the speed (tempo) of the accompaniment.

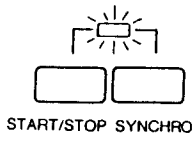
[2] Fingered auto-accompaniment

①Press the FINGERED so that the indicator above the button lights.

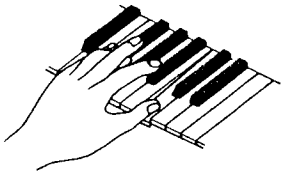


②Select one of the auto-rhythms.

- The Synchro Start function can also be used.

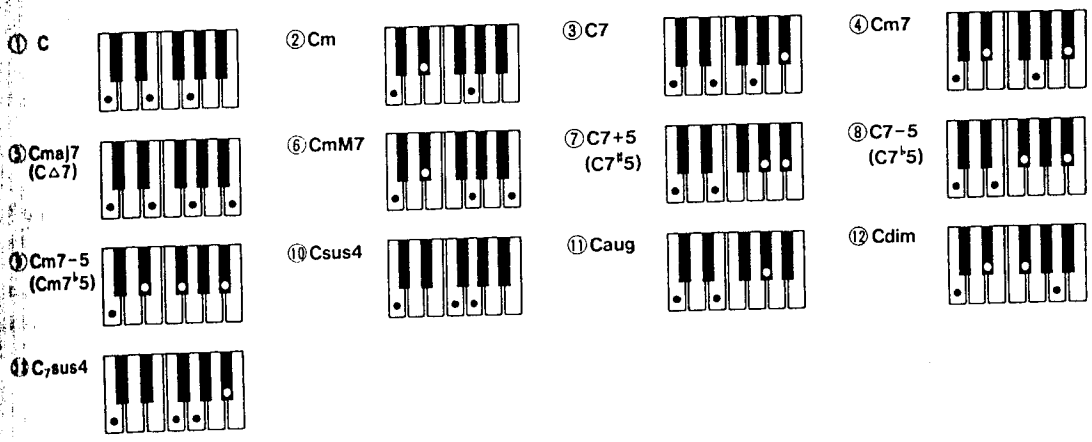


③Play any chord on the accompaniment keyboard and the corresponding accompaniment (bass, chord, rhythm) will be played automatically.



Fingered Chords

The CPS-201 is capable of recognizing the chords listed below.



[3] AUTO ACCOMPANIMENT TOUCH RESPONSE

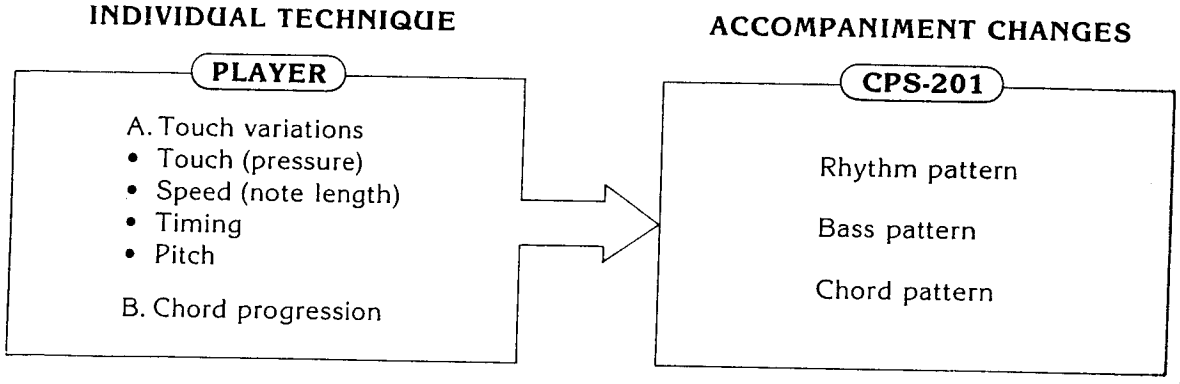
The TOUCH RESPONSE feature of the CPS-201 is operational even when the auto-accompaniment feature is being used. The keyboard automatically senses the pressure applied to the melody keyboard and adjusts melody volume. Accompaniment volume is adjusted in accordance with the pressure applied to both the accompaniment keyboard and the melody keyboard.

7 Super Accomp Function

One of the most advanced features of the CPS-201 is its SUPER ACCOMP function. This revolutionary system not only responds to key touch pressure, but also changes the rhythm and accompaniment ensemble to actually follow the nuances of the musician.

This function is operational when the indicator above the **SUPER ACCOMP** key is ON and auto-rhythm and auto accompaniment are being used.

SUPER ACCOMP.

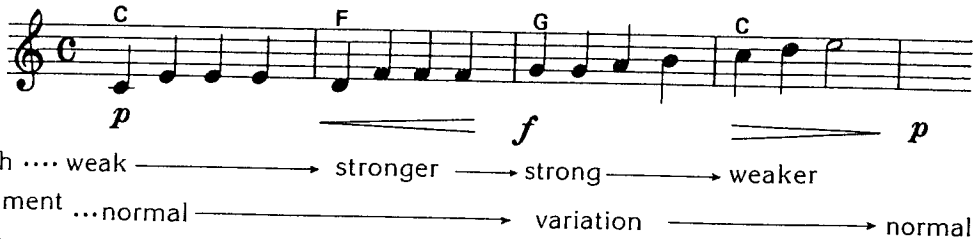


• EXAMPLES

A. Keyboard touch

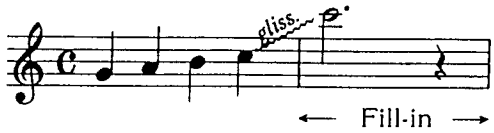
①Crescendo, decrescendo

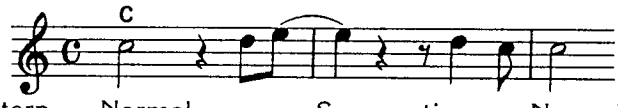
Accompaniment volume increases, while rhythm, bass and chords build to a crescendo as melody touch becomes stronger.



* Depending upon the auto-rhythm and accompaniment tone, sometimes only rhythm pattern is effected by touch changes.

②Glissando

A fill-in is provided when 8 consecutive ascending (or descending) notes are pressed on the fourth beat of a rhythm (third beat for waltz rhythms).

③Syncopation

SUPER ACCOMP detects syncopation when a eighth note finishes a measure and continues into the next measure without rekeying, so the rhythm, chord and bass patterns are changed accordingly.

Accompaniment pattern ···· Normal ——→ Syncopation —→ Normal

④Other

SUPER ACCOMPANIMENT also responds to a variety of other expressive nuances. For example, accents are added to rhythm when touch pressure is suddenly increased.

B. Chord progressions

①Dominant Motion

SUPER ACCOMP judges the chord progression shown below to be a dominant motion and changes the accompaniment pattern accordingly.

	FIRST MEASURE	2~7	EIGHT MEASURE	
1	Imaj	II7th →	(V7th)	Imperfect cadence
2	Imaj	IVmaj →	(V7th)	
3	VImin	IImin →	III7th	
4	VImin	IImin →	V7th	
5	VImin	VII7th →	III7th	
6	Imaj	II7th → (V7th) →	Imaj	Perfect cadence
7	Imaj	IVmaj → (V7th) →	Imaj	
8	VImin	IImin → (III7th) →	VImin	
9	VImin	IImin → (V7th) →	VImin	
10	VImin	VII7th → (III7th) →	VImin	

7. Super Accomp Function

NOTES

- ·····→ Any chords
  ⟶ No other chords allowed
- ◯ Rhythm, bass, chord variations entered
  ▭ Fill-in entered
- EX. Progression in key of C:

  1. C·····→D7 → (G7)

  3. Am·····→Dm → [E7]

* Examples 6 through 10 are limited to cases where chords progress from other chords back to the one used in the first measure.

②sus4, dim

Rhythm, bass and chord patterns change when a sus4 (or 7th sus4) is played, and fill-in is inserted at the next chord change. In the case of a dim chord, the variatio pattern is entered at the next chord change.

③Other

Rhythm, bass and chord patterns change for the following chord progressions:

Imaj ⟶ (Imin) (maj →min)

Imin ⟶ (Imaj) (min →maj)

Imaj ⟶ (I7th) (maj →7th)

Imaj ⟶ (III♭maj) (maj → Diminished major with root raised a third)

Imaj ⟶ (VI♭maj) (maj → Diminished major with root raised a sixth)

I →IV → (V) (Roots of three chords change as: 1st, 4th, 5th)

* The three chords need not be major chords. (i.e. Cmaj7 →Fm → (G7))

I →VII♭ →I maj7 →VII♭
Imaj →II♭7th →Imaj7 →II♭7th

A break pattern is entered in the measure where the last chord is pressed.

8 Troubleshooting

Trouble	Possible Cause	Remedy
No sound even if keys are pressed.	1. MAIN VOLUME turned down. 2. Headphones connected.	1. Adjust MAIN VOLUME. 2. Disconnect headphones.
No rhythm	RHYTHM VOLUME turned down.	Adjust RHYTHM VOLUME.
No accompaniment	CASIO CHORD and FINGERED both OFF.	Press either CASIO CHORD or FINGERED button.
Occasional interference	Refrigerator, washing machine or similar electric appliance.	Use power outlet as far away as possible from appliance thought to be causing interference.
No sound when connected to external amplifier.	1. Keyboard main volume TURNED DOWN. 2. Defective connecting cord.	1. Adjust MAIN VOLUME. 2. Replace connecting cord.

9 Care of Your Unit

1. Avoid heat, humidity, and direct sunlight.
Do not overexpose the unit to direct sunlight, place it near a heater, or in any area subject to high temperature.

2. Sever impacts can result in malfunction.
When carrying or transporting the unit, protect the keyboard and buttons by packing with soft cloth.

3. Keep the unit free of liquids, dust, particles, etc.
Do not allow foreign matter to enter between the keys. Be especially careful of metallic objects such as hairpins, sewing needles or coins. Also, do not allow the unit to get wet.

4. Never attempt to modify any part of the unit.
Your keyboard is a precision musical instrument made up of sophisticated electronic parts. Any modification of, or tampering with internal components can cause trouble or malfunction.

5. Do not use lacquer thinner or similar chemicals for cleaning.
Clean the keyboard with a soft cloth dampened with a mild detergent. Soak the cloth in the detergent solution and squeeze it until almost dry.

6. In case of malfunction . . . .
Check whether buttons and connections are set correctly as indicated in the troubleshooting chart on page 18 of this manual. If the unit still does not work properly, contact the original retailer or a nearby dealer. Never attempt to repair the unit yourself. This can result in serious damage of the components.

10 Specifications

Number of keys:	61 keys (5 octave)
Chords:	8-note polyphonic
Preset tones:	14 — piano 1–2, harpsichord 1–2, pipe organ 1–2, jazz organ 1–2, elec. piano, harp, strings, fantasy, vibraphone, chorus
Effects:	Stereo chorus, Sustain
Auto-rhythms:	12 — rock, disco, swing, samba, rhumba, waltz, 16 beat, march, shuffle, bossa nova, tango, slow rock
Auto-accompaniment:	Casio Chord (ON/FINGERED), Variation
Others:	Auto harmonize, Touch response cancel
Pitch control:	± 1/4 tone
Built-in speaker:	12cm ($4\frac{3}{4}$) dia. × 2 (Output = 7W + 7W)
External connection:	Line out (L/R), Phones, Foot volume, Sustain
Power supply:	AC 100, 120, 220, 240V using supplied AC cord
Power consumption:	33W
Dimensions:	950(W) × 350(D) × 120(H) mm ($37\frac{3}{8}$"(W) × $13\frac{3}{4}$"(D) × $4\frac{3}{4}$"(H))
Weight:	10.5 kg (23.2 lbs)
Accessories:	AC cord, music stand, dust cover

* *Design and specifications are subject to change without notice.*

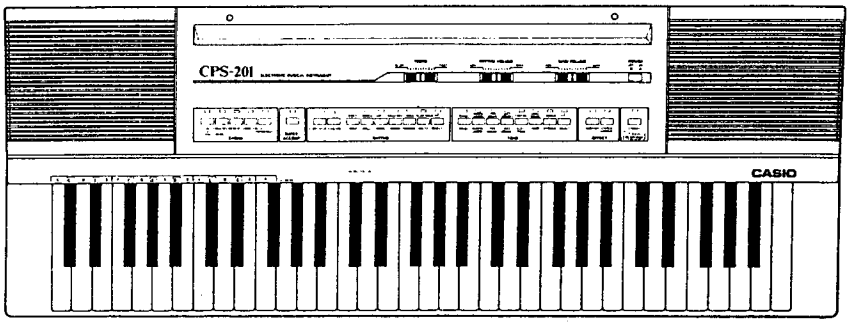
WARNING:
CHANGING THE VOLTAGE SELECTOR MAY REQUIRE THE USE OF A DIFFERENT LINE CORD OR ATTACHMENT PLUG, OR BOTH. TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

GUIDELINES LAID DOWN BY FCC RULES FOR USE OF THE UNIT IN THE U.S.A.
(not applicable to other areas).

This equipment generates and uses radio frequency energy and if not installed and used properly, that is, in strict accordance with the manufacturer's instructions, may cause interference to radio and television reception. It has been type tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J of Part 15 of FCC Rules, which are designed to provide reasonable protection against such interference in a residential installation. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

..... reorient the receiving antenna
..... relocate the computer with respect to the receiver
..... move the computer away from the receiver
..... plug the computer into a different outlet so that computer and receiver are on different branch circuits.

If necessary, the user should consult the dealer or an experienced radio/television technician for additional suggestions. The user may find the following booklet prepared by the Federal Communications Commission helpful: "How to Identify and Resolve Radio-TV Interference Problems". This booklet is available from the US Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.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